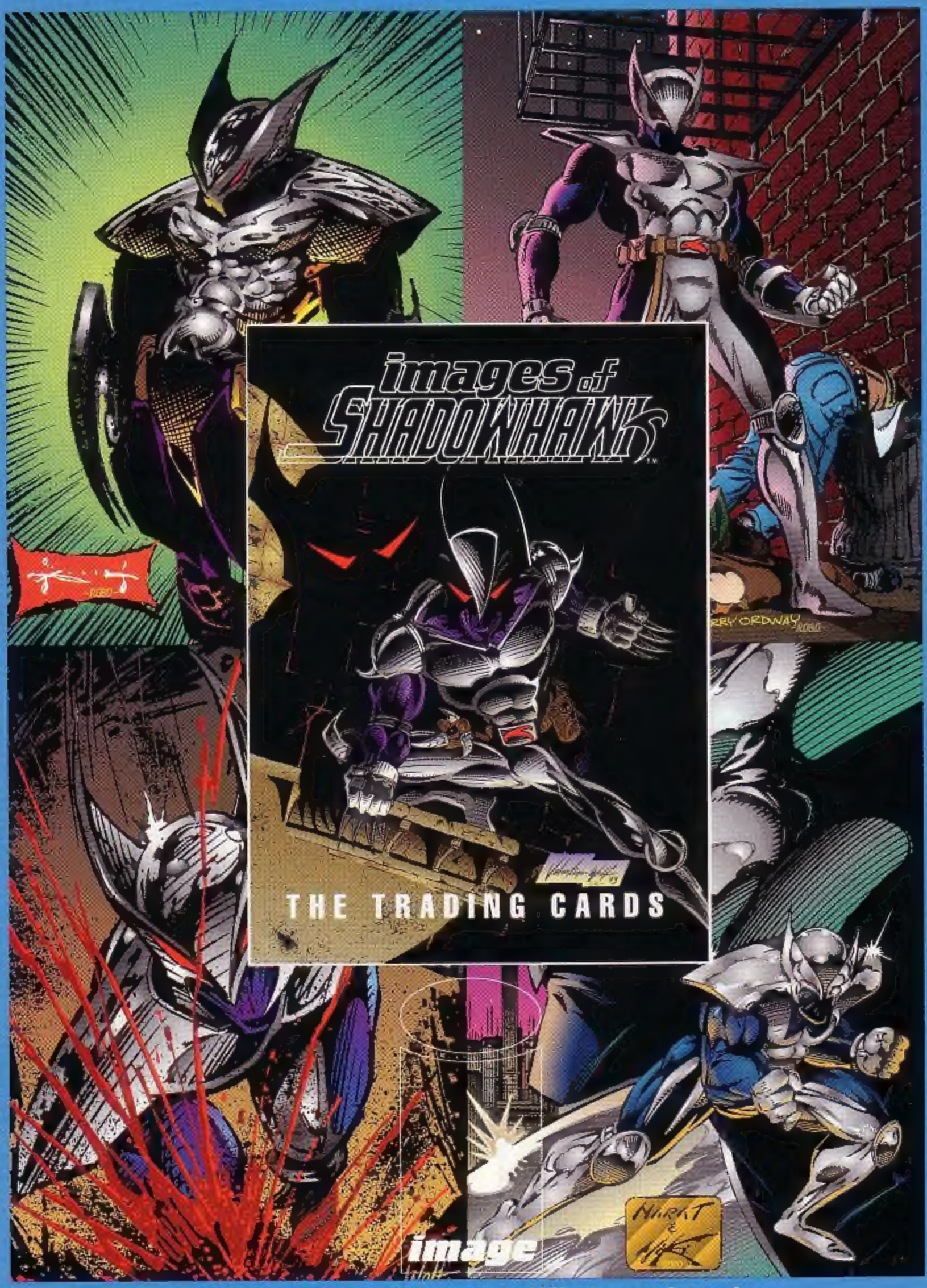
APRIL 1994
ISSUE #14

INSIDE IMAGE

Very, Very... WILDC.A.T.S

J'MLEE
WILLIAMS

ONE OF COMICS' *HOTTEST* CHARACTERS IN *THE* CARD SET OF 1994



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one mystery super-chase card (¡aye, carumba!)
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INSIDE APRIL

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Editor: Tony Lobito
Asst. Editor
Kelly Van Landingham
Art Director:
Doug Griffith
Production:
Kenny Felix

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WILDC.A.T.S

AN INTERVIEW WITH: CHRIS CLAREMONT

BY JEFF MARIOTTE

In a little over a year's time on the Uncanny X-Men, the team of Chris Claremont and Jim Lee set a new standard of comics excellence. With the launch of X-Men #1, comic book history was made and all previous sales records shattered. Now, on #10, 11, 12 these two legends of the business are working together again at last.

How did the re-teaming of Chris Claremont and Jim Lee come about?
Basically about two years ago and change, when Jim and Marc and Todd and everybody were putting together Image, Jim and I got together and were shooting the breeze, and they wanted to know if I'd be interested in joining. I had a concept that I wanted to try out, and I developed a proposal. Originally it was something that was going to be done by myself and Whilce Portacio, but one thing led to another and he decided he would rather work on his own project, Wetworks. I moved on to some other ideas and it sort of lay fallow for awhile. Finally, the timing was right and the pieces all came together. So in a way, this is something that has been gestating for a good long time.

You've been away from super-heroes for a while.
For the most part, a couple of years. I have been working on a number of projects for other companies, but the scheduling is far enough in advance that nothing's come out yet. So in effect, this'll be the first super-hero project to see print since I left Marvel.

Are there things you can do with super-heroes that you like to do that you can't do elsewhere? Is it restrictive or liberating?
I thing it's as restrictive or liberating as you allow it to be. It's a genre, like any other. It's like science fiction, it's like fantasy, it's like horror... it has the advantage of being able to be all of the above, depending on how you play with it. The advantage of working in a situation like Image versus working in a situation, say, like Marvel, is that, because the characters are owned by the creator, there is a tremendous freedom in terms of not having to worry about someone coming in and screwing things up. You basically are your own boss, your own master, you define the terms of the storyline. You are not beholden to a corporate master who will say, "You must do this, you must do that." And you don't have to worry about what the story's going to look like in 20 years.

Because, for example, Huntsman is mine, because he is new, I can take the concept and go where I like with it. Hoping all the while that it's successful. But if, say, I'm doing it on a regular basis two years down the line, the story gets to the point where something happens to a major character in the canon, say a character gets married, or dies, or something, I can make it stick. It's my decision, my choice.

That ultimately leads to a more relaxed and freewheeling and exciting and positive creative environment, because when you're doing what you want to do and what you believe in you're more jazzed about it, you're able to concentrate on the dynamics of storytelling, on the excitement of character and world-building, and not have to worry about corporate politics and editorial politics.

Do you feel like Image has lived up to its potential in that respect?
Probably not, because I think the

potential was, and remains, exceptional. I think given the talents of the people involved, given the expectations of the people in the marketplace, there was probably no way to fulfill that potential in the short run. Image is an example of what a lot of us dream of doing, which is putting all our toys on the table and playing with them ourselves, rather than borrowing someone else's. What happened with a lot of people is that they looked at Image and they expected it to be, like Athena popping full-blown from the head of Zeus, a fully functional company. The organization is only a year old as an independent organization; it's only two years old in fact. And yet, people are expecting it to run as smoothly and as comfortably as corporations that have been around for a half century or more. I think that the ideal of creators owning and marketing their own properties, and building something lasting out of it, not only in a creative sense but in a commercial sense, provides a goal and a goad to the industry that we need. Image to an extent is showing that it can be done, that the guys who normally are thought of as being a bunch of flakes (i.e., the artists and writers) not only can produce work but quality work, with production values that have set the standard for the industry. Again, when you say, "Has the potential been fulfilled?", no. But then, the potential is tremendous. I think that over time that potential could be fulfilled, and I think that will continue the ongoing revolution that's re-shaping the industry.

The challenge for Image eight months ago was getting the books out on time. Building a regular, on-going stable of titles that the audience could depend on. Image's books have proven that they look better than almost anything out there. The trick now is to take all of that class and translate it into concepts, stories, characters, that the readers want to come back to month after month, year after year, decade, presumably, after decade. And that's the challenge that every company faces.

What is it about Jim Lee specifically that makes you like working with him?
He draws ridiculously well. I remember looking at his stuff when he was doing Alpha Flight with Bill Mantlo and thinking this is good. And that was very early and very crude.

When I saw the work he did, first on X-Men #248, and then the 3-part Wolverine "Acts of Vengeance" story, it was like, Wow! Good stuff! There was characterization, there was dynamic storytelling, interesting quirks of visual presentation in terms of the characters. In a lot of respects, it was everything that a writer would hope for in an artist. Including, along the way, some intense and passionate discussions over the direction that the plots would go in. The fascinating thing about working with Jim on X-men was that very rarely were the accepted plots what saw print, because Jim would invariably end up taking them apart and putting them back together differently. Because neither of us were satisfied with what was there. We both kept challenging each other. It was a very organic and exciting process. Some of the issues that we did together are among my favorites over the entire 17 year span of the series. I think some of them, might, over time, be considered rightful classics. I think he's that good

Can you tell me anything about the WildC.A.T.s storyline?
Basically, it's a dark and stormy night, and a derelict freighter literally drops through a hole in space and crashes to the shore of Rockaway Beach, out in Queens. Out of this comes a fugitive, Alabaster Wu, who seems as hell-bent on getting in touch with Jacob Marlowe as one of the creatures who massacred everybody else aboard the ship is intent on getting him. So we've got Wu going after Marlowe, we've got this creature, which, right off the bat, possesses one of the WildC.A.T.s, going after Wu, and then you have Zealot and Huntsman going after the creature. And as if that wasn't complicated enough, we introduce another character, Tapestry, who figures very prominently in Zealot's past.

Essentially, this is the equivalent of Superman's rocket landing on Earth. This is Huntsman's arrival in New York, and it sets the stage effectively for all that is to follow, which ideally, will be a Cyberforce story later on this year, and ultimately, Huntsman as a series, with Image. That's the hope, anyway.

Tell me a little more about the Huntsman.
Well, he's not what he seems. He seems to have an exceptional sense of responsibility to a young girl who also comes off the boat, named Miranda Tai, but that's a mystery that will not be resolved until Huntsman gets his own series. He's her protector, and to a certain extent, nothing takes priority over that. He's obviously a stranger to this world, although he seems to come from a world that is close enough to it that he can function. Clearly there's something more here than meets the eye because Alabaster Wu not only knows Marlowe, but there is history between them. At the same time, the story also deals with the C.A.T.s.' interaction with New York, how people in New York relate to all the super-beings that are running around.

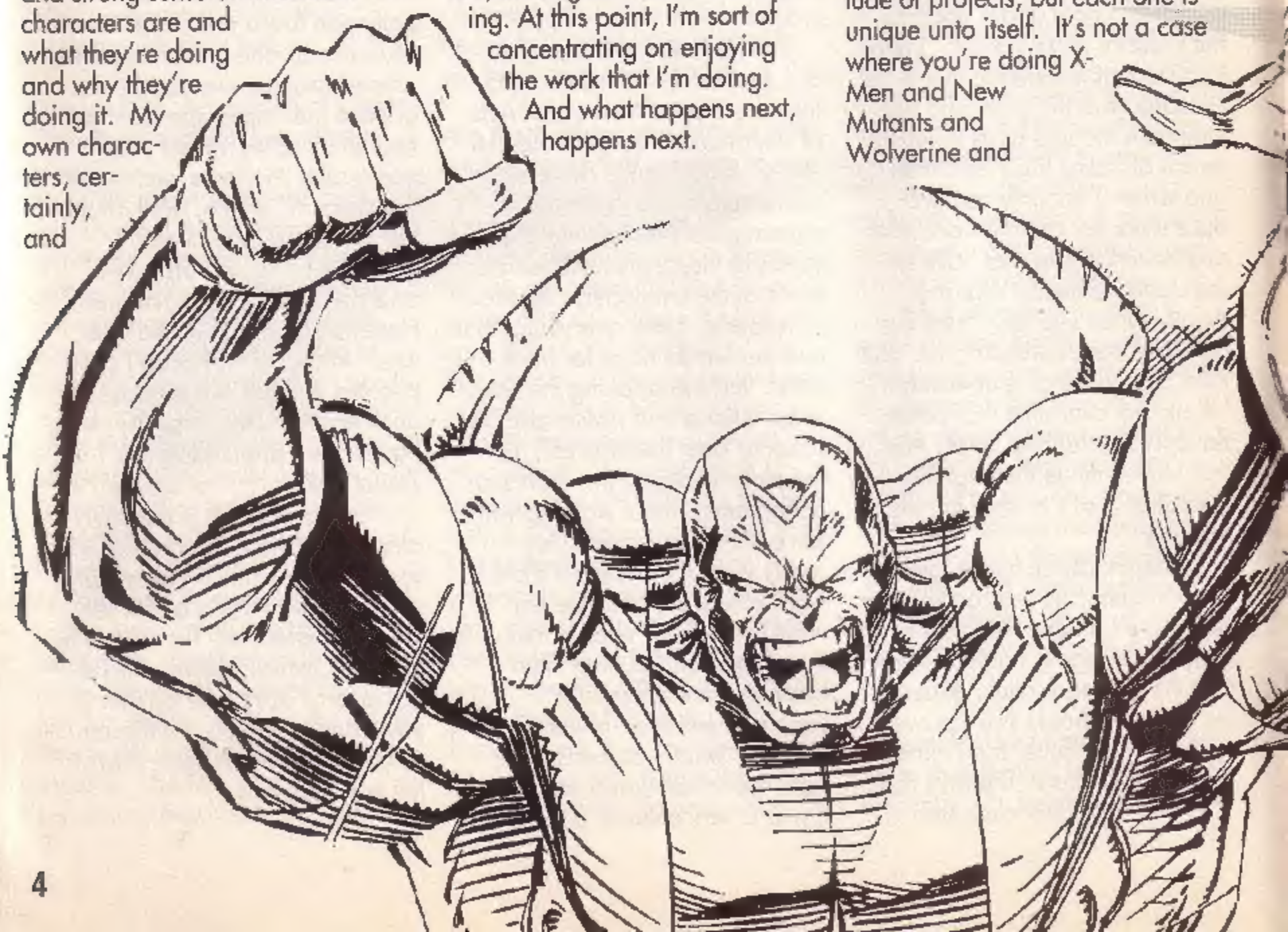
It is, I think, in form and tone, most reminiscent of the best of the stuff that I was doing on X-Men, I want to try and create a very real and strong sense of who these characters are and what they're doing and why they're doing it. My own characters, certainly, and Jim's characters as much as he feel comfortable in letting me play with them. As a guest writer on the book, it is very much my responsibility to treat Jim's characters with care and respect. You don't want to go around breaking somebody else's toys. This is very much a collaboration, because some of the stuff I'm doing has a lasting impact on the WildC.A.T.s canon. Jim is allowing me the use of something that is of value to him, as I am in return with Huntsman. As colleagues, as professionals, as friends, you want to make sure that you treat the gift in the spirit that it is given, and that, when all is said and done, the experience has been positive enough that you want to do it again.

With Huntsman, are you ideally hoping for another series that you can devote a number of years to?
Well, that's the goal all the way around. If I embark on a series, I want to do it for as long as it's fun, as long as I find it interesting. At this point, I'm sort of concentrating on enjoying the work that I'm doing. And what happens next, happens next.

You have some more novels coming out this year, don't you?
Two. A science fiction novel called Sundowner, which will be out in July from Ace Books, the third in my sf trilogy, and then in November a dark fantasy novel

from Bantam. The title of it is Dragon Moon. So the other question in terms of whether Huntsman goes as a series or not is how much time I have. I discovered that I've got a lot more non-comics work than I ever thought I would have.

And the fun thing is breaking new ground. I'm doing a multitude of projects, but each one is unique unto itself. It's not a case where you're doing X-Men and New Mutants and Wolverine and



whatever, which are all variations of a theme, set in the same universe, with the same set of givens, the same interactive group of characters. Looking at different rooms of the same house. Here I'm building different houses in

different towns in different states on different continents. Each one has to be started from scratch. Each one has to define its own structure and reality and characters and tone of voice.

Which is a lot more work, but also, frequently, more fun.
That's exactly it. It's a hell of a lot of more work, but you don't get bored. Ideally I would hope that the tone of Huntsman would be different from the tone of the X-Men or of the Aliens/Predators story I'm doing for Dark Horse, or whatever. By the same token, the next non-Huntsman project I do I would hope would have a totally different tone. And you hope one of them along the way is the one that strikes gold and gets the audience back to that happy-go-lucky point where they're lining up in front of the store and waiting for the latest issue.

That's always a plus.
Yeah. Especially in today's market. Established companies and established characters too often

have a tendency to take the audience for granted. they've always been here, they'll always be here. All we have to do is produce the work and slap our logo on it, out imprimatur, and take the money to the bank. I think the fallacy of that argument is becoming more and more plain.

That's no more true any more than the three networks thinking that they have the entire television audience locked up.
Exactly. And yet, with the networks, there is still the opportunity for a breakout series, something like "NYPD Blue," for example. Where you have a mix of quality and style that produces something the audiences really excited about. The opportunity to do good work, both on a commercial, an aesthetic and very much a personal sense exists now to an extent that it hasn't in a long, long time. The opportunities are more exciting and more varied than I have ever seen. It basically is up to us to follow through on it. If we can't take this opportunity and transform ourselves as creator and business people, then we don't deserve it. How do you find a way to create a relationship and an environment where you can do good work and be properly compensated for it and not get screwed over or screw over anyone else? I think it is within our grasp to an extent that a lot of people I think haven't caught onto yet. If not now, when? If not us, who?

If it works, if we can take the opportunity to make the thing

work then we might begin, finally, the transformation, of comics from the throw-away pulp media that's been looked down on to varying degrees of intensity for the last 70 years in America anyway, and transform it into something much more like what exists in Japan, where it is considered a literary art form, much like books. With the same degree of respect and the same opportunities in the marketplace, not necessarily the genre marketplace but the national, mainstream marketplace. And the same possibilities of doing stories that are transcendent of the genre, in the way Maus was. I think when you talk about Image's potential, that's what I see. Ultimately, that's where I would like to see it. I think Image has been a major factor in that. Sometimes to the surprise of everybody. And I hope that we go on. Because there's too much good stuff, and too many good people, to accept things the way they were and be satisfied with things the way they are.

Huntsman, Miranda Tai, Alabaster Wu, Tom Costello and Alysande Morales © Clear Mountain, 1993.
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WILDC.A.T.S #10

$2.50
Color.
Claremont/Lee

CLAREMONT COMES TO IMAGE! Jim Lee re-teams with former X-Men collaborator Chris Claremont for the first of a special three-part story arc. Featuring the first-ever appearance of Chris Claremont's Huntsman, and the introduction of Tapestry, perhaps the greatest threat from Zealot's past, back for a rematch with the fate of the WildC.A.T.s in the balance. Comics just don't get any better than this!

WILDC.A.T.S #10-12

ARTIST'S ADDITION

$75.00
Color.
Story: Claremont,
Pencils: Lee

A limited edition collector's version of WildC.A.T.s #10-12. This boxed set contains three 64-page, perfect-bound comics, printed sheet-fed on premium paper in a custom slipcase with 9 new trading cards available only in this special "Director's Cut." Includes Chris Claremont's original plot printed on left-hand pages, with the finished pages as drawn by Jim Lee and Scott Williams facing on the right, giving readers a behind-the-scenes look at how a comic is created. Each set will be individually numbered and signed by the author. A must-have for die-hard Lee and Claremont fans and aspiring comic writers and artists who want to see how the pros really do it. WildC.A.T.s #10-12 "Director's Cut" will ship in June, 1994. Wildstorm will print (to order) up to 5,000 copies. No more than 5,000 copies will be produced.

KINDRED #2

$1.95
Color.
S: Lee/Choi/Booth Ruffner
P: Booth

The Kindred - revealed! Reluctant allies Grifter and Backlash head to the South Pacific in search of kidnapped I.O. chief John Lynch, but what they find is an island of deadly mutates - the aftermath of a decades - old government genetic experiment gone horribly awry. In addition, the second of four coupons will be included in this issue. Collect all four to redeem a Jim Lee Grifter/Backlash print.

IMAGES OF SHADOWHAWK TRADING CARDS

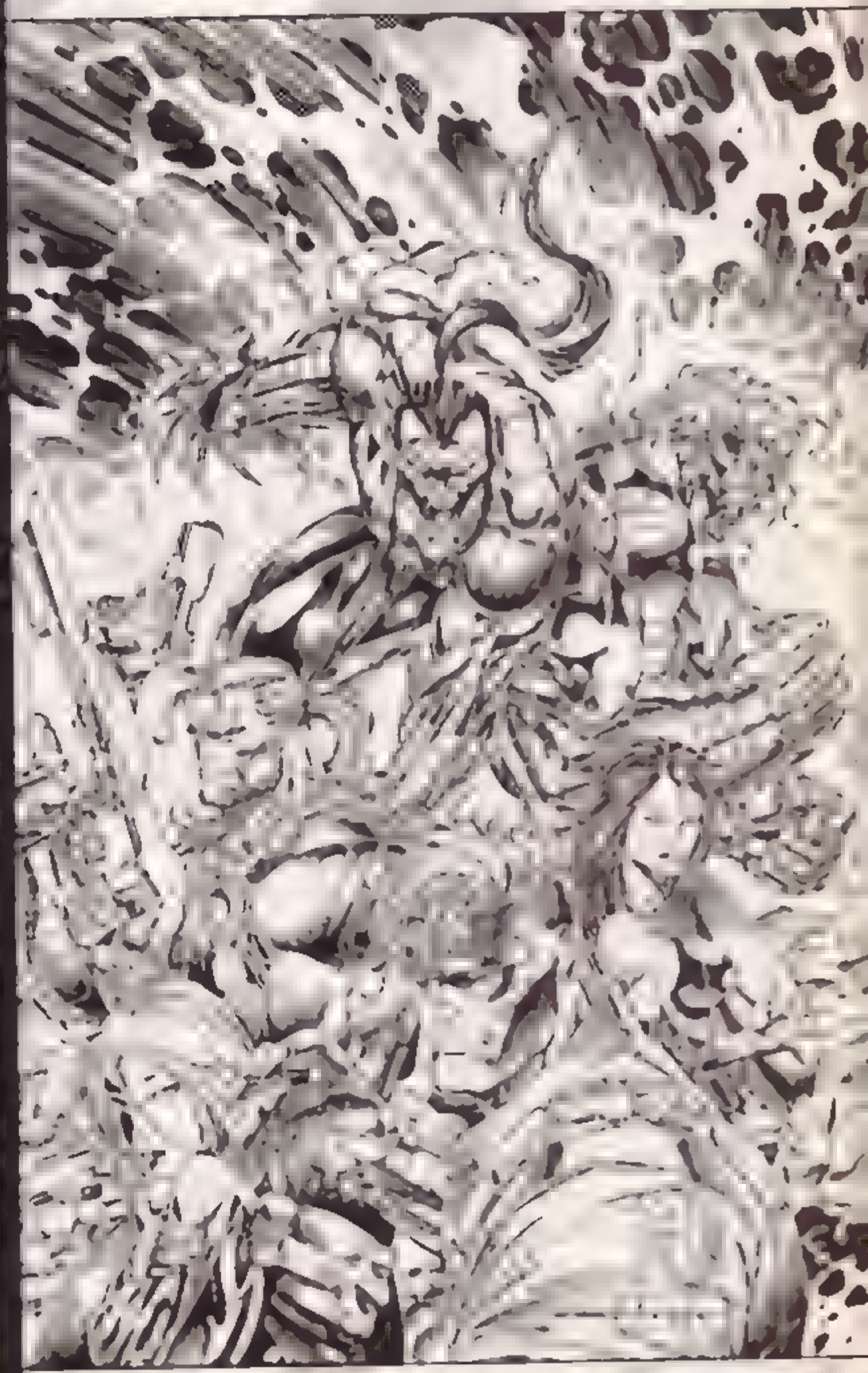
Now, Image Comics unveils fashion trading cards just as did comic books! IMAGES OF SHADOWHAWK trading cards is the first full pack card set ever published by Image.

Shadowing this 3 images of ShadowHawk Trading cards is 100 card set with 7 [illegible] including the introduction of two [illegible], plus a Super Chase card featuring the most unlikely of all images of ShadowHawk. Hyp Comment: Can you find an super special, spikey haired guest star? You'll never believe who it is, man! IMAGES OF SHADOWHAWK trading cards feature nearly 40 hot artist/pinup interpretations of Image Comics favorite back breaking vigilante. What would ShadowHawk look like if his favorite fan-boy supplied his dark and distinctive touch? How would Dale Keown, George Perez, Jordan Raskin, Dave Gibbons or Chance Wolf depict Jim Valentino's master of the shadows? Here's only one way to find out: IMAGES OF SHADOWHAWK TRADING CARDS. The set also boasts five sub-sets. The ShadowHawk Gallery, Covers, Friends and Foes, The Others/Packs and Familiar Images (which have nine card puzzles on the back!!!)

CYBER FORCE #4

$1.95
Color:
E. Silvestri/
M.Silvestri/
Williams/Chiodo

In the aftermath of the climactic battle with the [redacted] their lives. But all isn't well [redacted] havok of her own!



VANGUARD #7

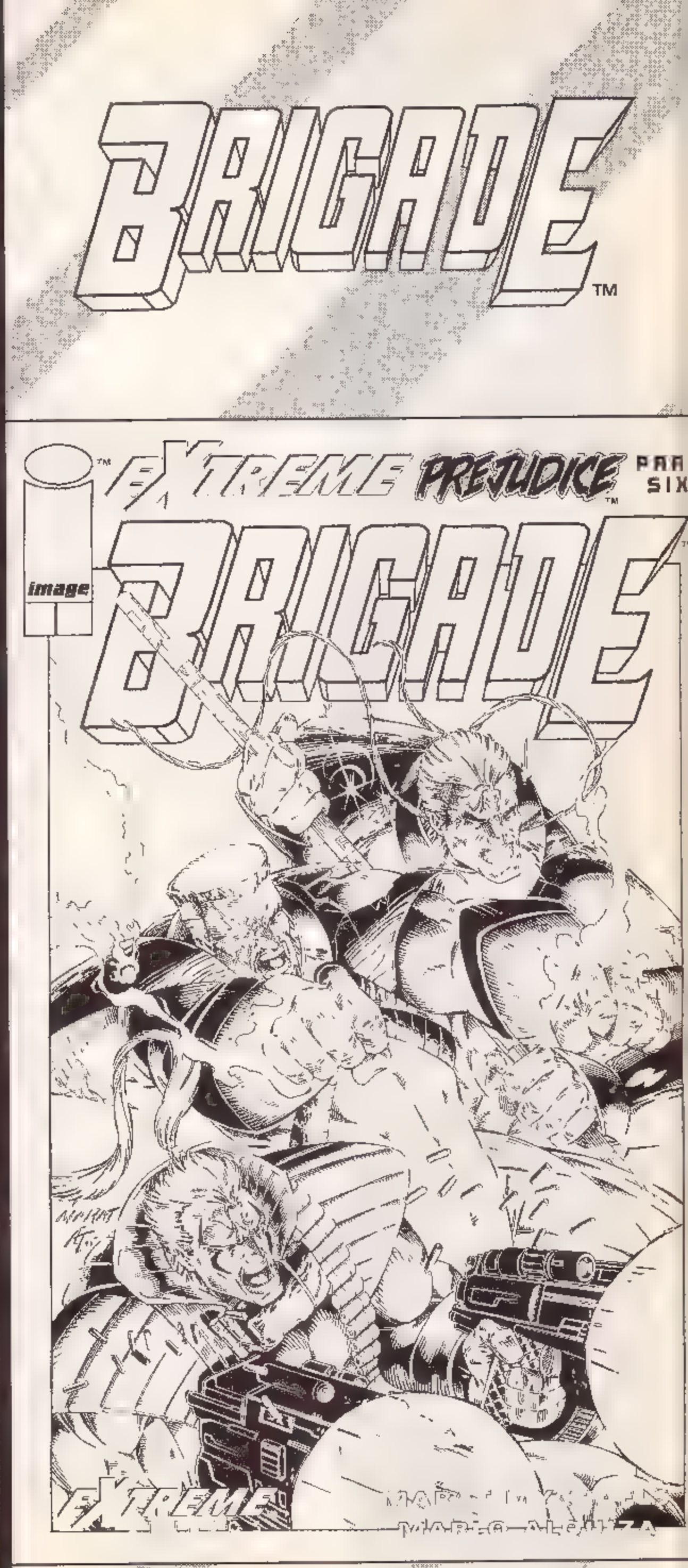
$1.95
Color
Carlson/Johnson

Somebody is tearing up the city of Chicago and it looks an awful lot like Vanguard! The action heats up as Wonder Man artist Jeff Johnson kicks things into high gear. Plus: a powerful back-up story introducing the inter stellar warrior Ethrian, with art by rising star Frank Fosco (artist on DC's Legionnaires #13).

BRIGADE #9

$1.95
Color
Extreme Studios

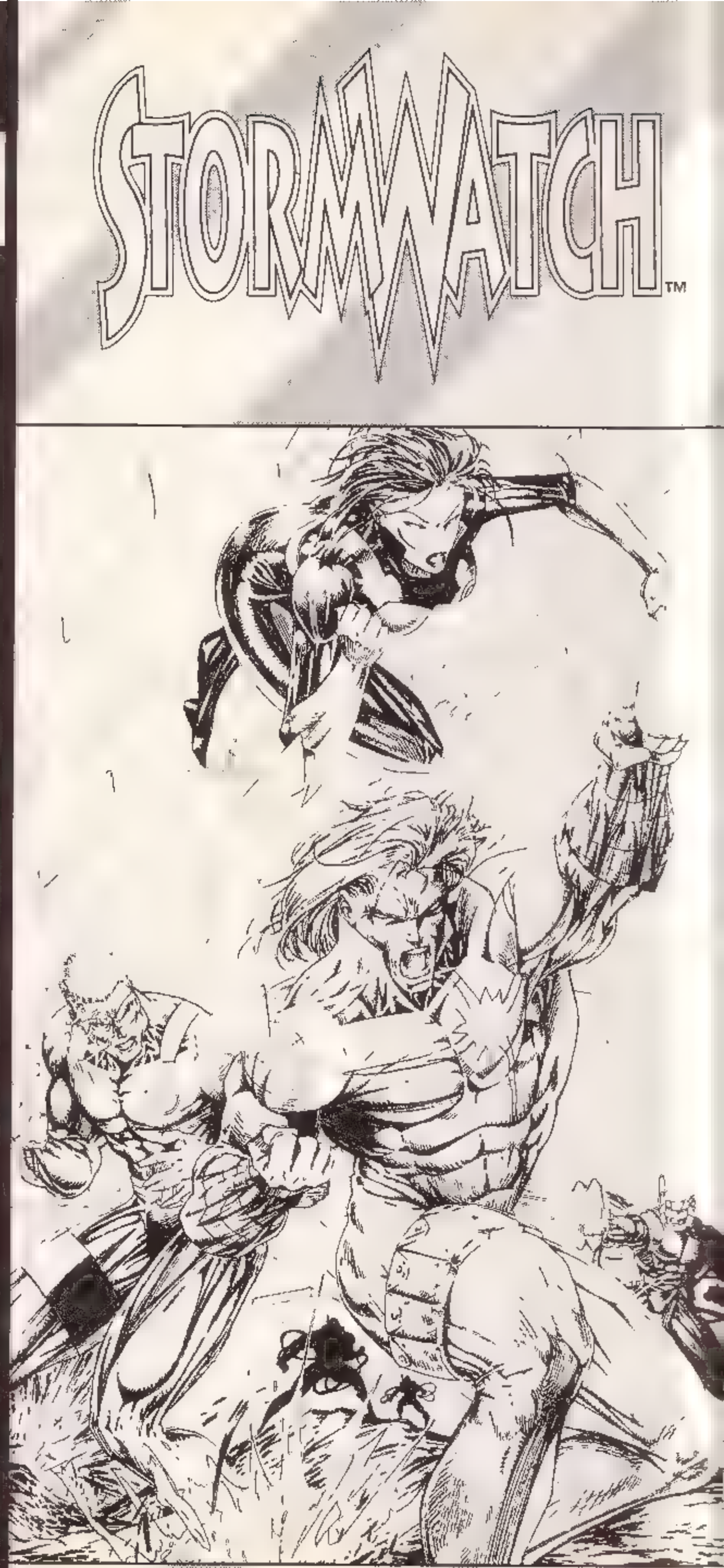
EXTREME PREJUDICE: Part 6 (of 7) — Brigade, Bloodstrike, Team Youngblood and the Newmen have banded together to stop the merciless onslaught of Quantum. These mighty heroes corner Quantum at Brigade's former base in Malibu — but can they stop him? Plus: the startling revelation of who killed Battlestone before he was re-animated as part of Project: Born Again! This book contains one of the seven coupons necessary to obtain an Extreme Prejudice #0. EXTREME PREJUDICE SOLIDIFIES A GREAT DEAL OF IMAGE HISTORY AND IS ABSOLUTELY ESSENTIAL FOR ANY READER OF IMAGE COMICS!



STORMWATCH #9

$2.50
Color,
Proger/Benjamin

Stormwatch Prime is back in action! Daemonite forces are attacking key points across the globe and only Sunburst, Nautika, and Flashpoint can stop them-but first they must overcome the legacy of their long imprisonment and torture at the hands of Deathtrap. Also introducing Defile who will play a major role in future issues of Stormwatch and WildC.A.T.s. Special extra-length 32 page story!



BLOODSTRIKE #10

$1.95
Color.
Extreme Studios

EXTREME PREJUDICE Part 7 (of 7) — The epic conclusion of the most consequential cross-over of '94 leaves one of earth's mighty heroes crushed before the might of Quantum! The status quo has been forever altered for Bloodstrike and their allies as one of them pays the ultimate sacrifice to bring Quantum down! The final chapter of this historic saga sends ripples throughout the Image universe for years to come! This book contains one of the seven coupons necessary to obtain an Extreme Prejudice #0. EXTREME PREJUDICE SOLIDIFIES A GREAT DEAL OF IMAGE HISTORY AND IS ABSOLUTELY ESSENTIAL FOR ANY READER OF IMAGE COMICS!

SUPREME #12

$1.95
Color.
Extreme Studios

In the aftermath of Extreme Prejudice, Supreme must learn to deal with the reperoussions of his battle with Quantum! Join us as Supreme enters the next phase of his life and is willing to sacrifice every thing to regain his former glory!

SUPREME™

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MARCH: 25-27
MOTOR CITY CON IN DETROIT, MI.

APRIL: 22-24
WONDERCON 8 IN OAKLAND, CA.

JUNE: 3-5
NASSAU COLISEUM CON. IN NEW YORK.

JULY: 1-3
CHICAGO COMICON

AUGUST: 1-7
SAN DIEGO COMIC EXPO/CONVENTION

SEPTEMBER: 30-OCT.2
UKCAC IN LONDON, ENGLAND.

OCTOBER: 20-23
COMICFEST IN PHILADELPHIA, PA.

image

9

APRIL

$1.95

EXTREME PREJUDICE PART SIX

BRIGADE

MARAT MYCHAELS

MARIO ALQUIZA

EXTREME

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HEAVEN HELP THOSE W

SION OF FAITH...
VHO STAND IN HIS WAY!

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INSIDE IMAGE

APRIL 1994
ISSUE #14

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INSIDE APRIL

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FAN ART P.16

Editor: Tony Lobito
Asst. Editor
Kelly Van Landingham
Art Director
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DOT YOUR I AND CROSS YOUR T'S...

Image

Hey Image Fans!

We've got a hot new title this month — The Newmen, penciled by Jeff Matsuda of Extreme Studios. You may remember Jeff from his outstanding job on Troll and from Youngblood: Strikefile #4. We've interviewed both Jeff and Eric Stephenson on this new book. Check it out!

For those former X-Men fans out there, Chris Claremont joins Jim Lee as the writer for WildC.A.T.S. Also joining the Image team is Steven Platt. He'll be penciling Prophet #5. To get a glimpse of his artwork, check out the awesome centerfold!

1994 is off to a great start! Our shipping schedule has definitely improved. We're excited about our second year as an independent publisher!

Thanks for your support!

Tony Lobito
Publisher/Editor

...A LETTER FROM OUR PUBLISHER

AN INTERVIEW WITH: ERIC STEPHENSON AND JEFF MATSUDA

BY KELLY VAN LANDINGHAM

NEWMEN™

Jeff Matsuda and Eric Stephenson from Extreme Studios sat down with Kelly Van Landingham for a few minutes to discuss the upcoming title Newmen.

• • •

KV: Okay guys. Who ARE the Newmen? Another amazing group of super-heroes out to save the planet?

JM: Well, actually, The Amazing Newmen sounded too long...we changed it to The Newmen about five minutes ago

ES: He's kidding. The Newmen is a group of 5 young people who share a common peculiarity. A genetic connection...the Nu Gene. We're introducing them in the Extreme Prejudice 7-part crossover books during the months of March and April.

KV: Genetics. Very interesting. So, we're looking at the adventures of a bunch of "cousins" on a crusade?

ES: Not cousins...the Newmen are total strangers until a fellow Newman seeks them out. Not that they don't know about their special characteristics, they're just not involved with any others of their kind.

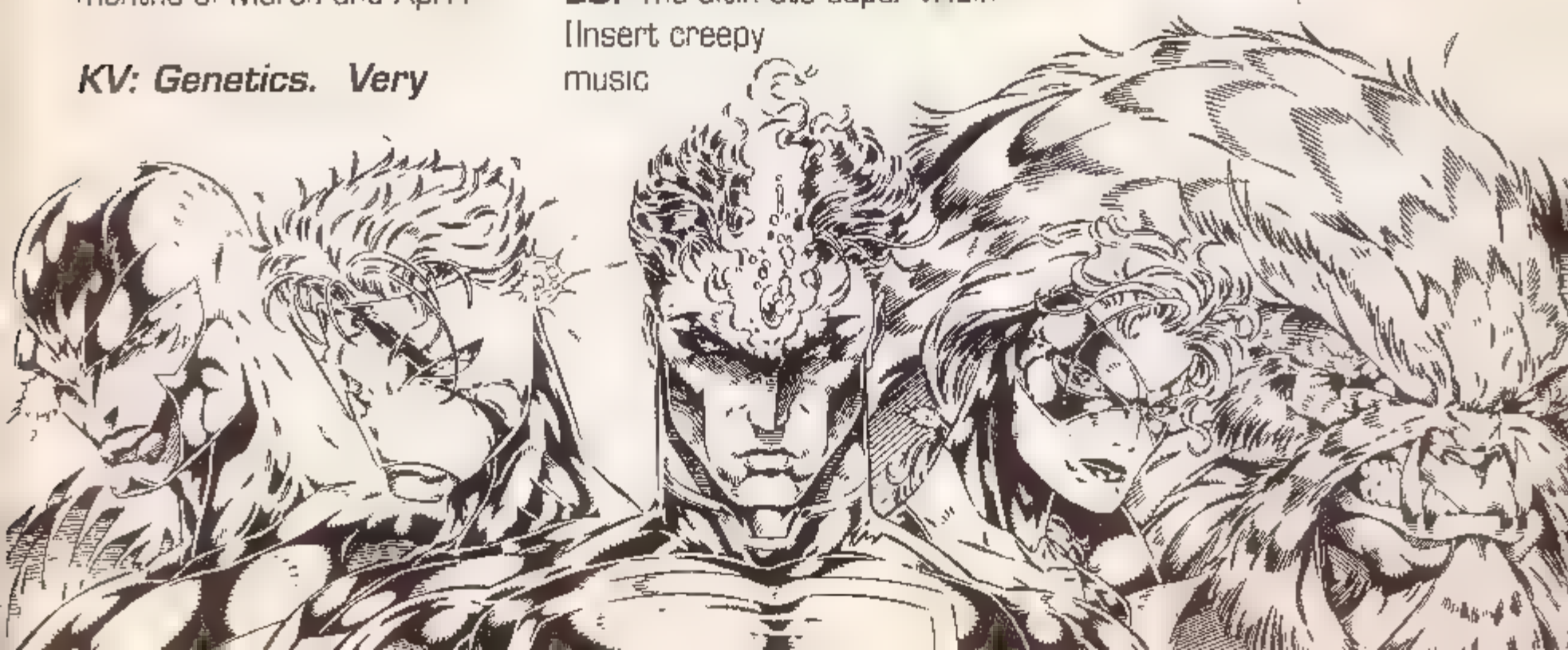
JM: Right. And this very important Newman's name is Proctor. He's an original member of the first Newmen team. See, 20 years ago, the original Newmen team was bound together in a common purpose — to destroy Quantum. You'll meet Quantum in the Extreme Prejudice series. The story unfolds between Team Youngblood #7 and Bloodstrike #10

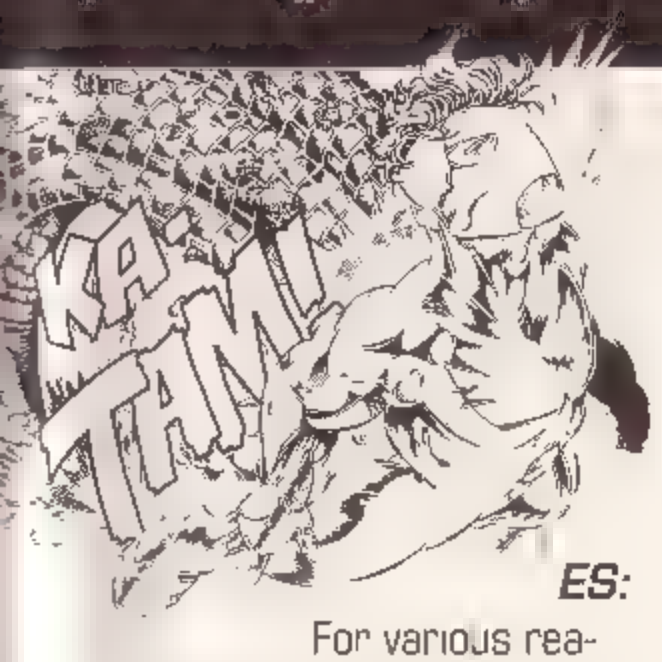
ES: The ultimate super-villain [Insert creepy music here.] Quantum is what we call a "Nu Gene Positive" and bad to the bone...a major threat to the world. A MAJOR threat! It took the entire Youngblood team and the original Newmen to defeat him. And now, he's been in an underwater prison for 20 long years.

KV: Not a happy guy, huh?

ES: To say the least. He's mad as hell! He gets out of jail and finds that his home has been destroyed, and most of the people with the Nu Gene have been annihilated...the same people that he protected at "New Haven" — his former base in Canada

KV: Why can't the original Newmen get involved? It sounds like they're still around.





ES: For various reasons, they can't be reunited That's why Proctor has to form a new team. You'll find out why in Extreme Prejudice

JM: But, I guess we should say right here that The Newmen isn't just about a bunch of young people fighting a bad guy. It's more about their lives on a daily basis and how they deal with everyday situations. The problem with Quantum is what initially brings them together...not what keeps them together.

KV: The big question in my mind is...what makes this team book different from all the others? It sounds like you're writing with a different goal in mind.

ES: Yeah When Rob created these characters he was really thinking of something more lighthearted than anything else Extreme has done. Jeff and I are having a lot of fun with this book. We're not interested in just turning out one fight scene after another, although this book will have plenty of that too!

JM: Definitely. The Newmen will be a lot of fun for the reader because they will have normal lives beyond their "superhero" status. They're young and a little naive and so many conflicts (which we all can relate to) will pop up in their lives

KV: From a female perspective, I'm curious about a couple things, like: 1) Am I going to have respect for the women in this book? This IS the 90's., and 2) Will there be any "relationships" worth watching and following?

ES: Well, I don't want to pretend that The Newmen is anything close to a romance novel...but these characters are definitely going to be interesting. They'll struggle with life issues...jealousy, egos, insecurity, etc. We don't want this book to be just a "guy book." You'll like it. I also want to say that what makes a good comic book is how well the reader can relate to the characters. I

look around at people I know or observe and the things which affect me will be integrated into the characters in this book. I think I have developed as a writer since coming to Extreme and this is a great opportunity to develop a great story.

JM: And to have a great time! The first issue has ten pages of a basketball scene!

KV: So tell me a little about the actual Newmen? They're not all "men" right?

ES: Right. And, their name is kind of a sore-spot for the one female member of the team — Dash. You'll read about that later. Anyway, the characters are

Reign — the leader of the team who has the gift of telepathy & telekinesis

Kodiak — a bear-like guy who has grizzly strength and agility
Exit — he has a special ability to open up portals and transport himself
Byrd — yes, he has wings
Dash — a super fast young lady (uh, fast...as in quick, speedy)

KV: I heard they live in Seattle...very cool, that's where I'm from.
JM: Yeah. We're gonna have a lot of fun with that. There just aren't very many superheroes living in that part of the country. In the first few issues, The Newmen run into a character called Brahma (of Team Youngblood)...a traveler making a pass through their city. It'll be like, "Oh, what are you doing here?" And. .there's always the possibility of them crashing into Nirvana along the way.

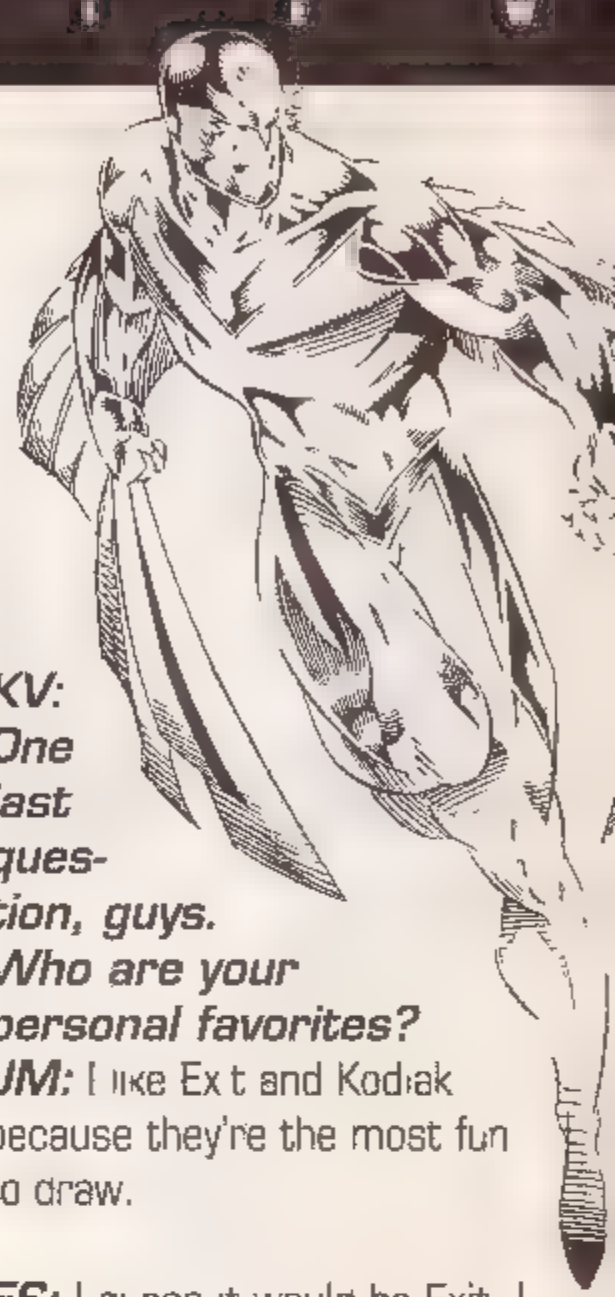
KV: That's an interesting picture. A run-in with the grunge monsters. Are any other cross-overs between existing Image characters planned?

ES: I called up Al Gordon and asked him if Wildstar might like to visit the Newmen. He said, "Awesome, do it!" And down the line they'll encounter both Youngblood and Pitt (Should be interesting, huh?)

JM: Some of the other characters in the story are "Elemental" — who has ties with Proctor, "Girth" — a big, fat bounty hunter, "Ikon" — an ultra bad-ass alien, and "Pastime" — who can jump backward or forward in time a few minutes at a time.

KV: So how do you guys like working together? I get the feeling you're creative energy is just going crazy on this book.
JM: Eric and I spend many hours boiling our brains in the Jacuzzi until ideas just come oozing out. We've already got 24 issues planned and mapped out. The first three books are drawn and number four is in the works. By the time April rolls around we'll have six issues completed

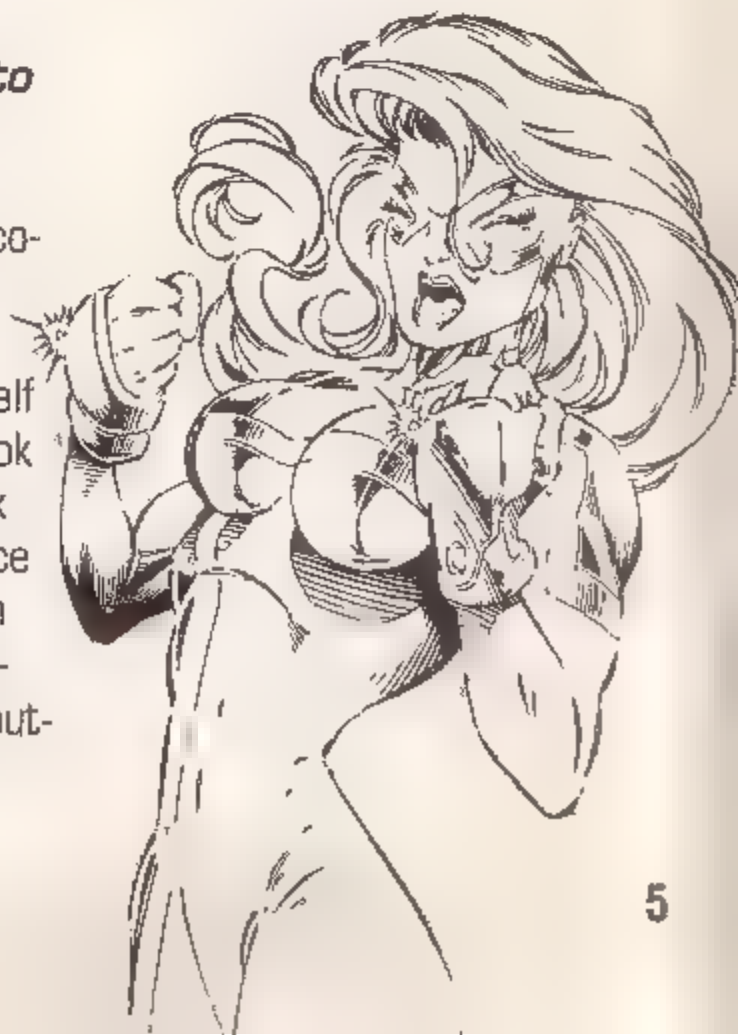
KV: That's what I like to hear! Who is the creative team?
ES: I'm the writer and the co-plotter, Jeff is the other co-plotter and the penciller, Jonathan Sibal (who inked half of Troll) will be inking the book and Gloria Vasquez (of Freak Force, Troll, & Phantom Force #2) is the colorist. Our own Kurt Hathaway will be lettering. Rob will also be contributing ideas here and there as the series progresses.

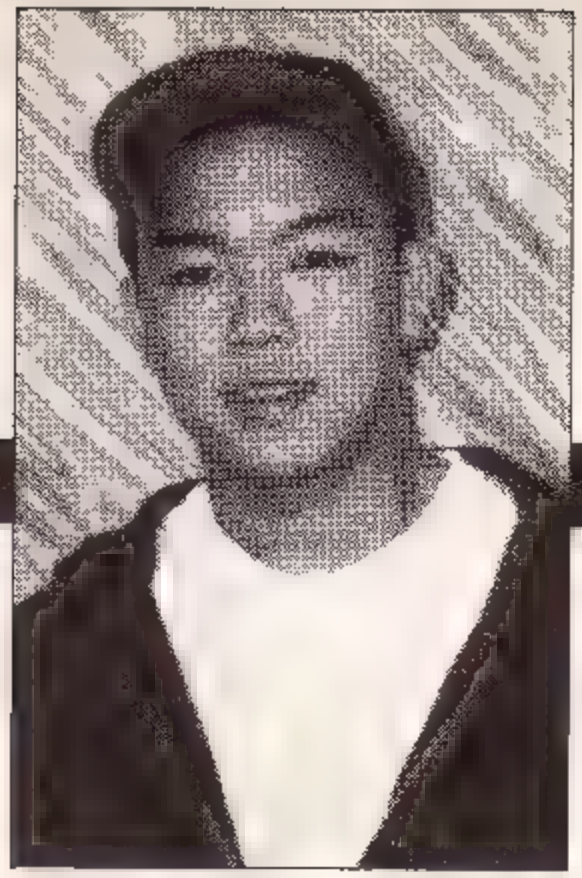


KV: One last question, guys. Who are your personal favorites?
JM: I like Exit and Kodiak because they're the most fun to draw.

ES: I guess it would be Exit, I like his character...he's a jerk, but a likable jerk, and Dash — because she's shaping up to be a fairly believable character

KV: Well, thanks for your time, guys. I'm looking forward to this book along with many other Image fans.





CHAP YAEP

HOT SHOTS

Birthdate: 3/18/73
Hobbies: Basketball, WeightHifting
Favorite Music: Rap, R&B, Musicals
Famous Saying: "Oh god, I ate too much!"
Favorite Food: Anything my mom cooks.
T.V. Show: Def Comedy Jam

BY KELLY VAN ISANDINGHAM

You're a new kid on the block, Chap. Tell me a little about yourself.
Well, let's see. I was born in Brooklyn – I moved to California when I was in 7th grade and lived in Oakland until I got hired by Extreme. Then I moved down to Anaheim to work in the studio!

So, how'd you get started in comics? Inquiring minds want to know.
Hmmm. I guess like most people. I was a kid (in 6th grade) and a friend of mine showed me some of his comics. They were mostly DC stuff like George Perez. The art amazed me...all the detail and the figures. I just started to draw, to kind of mimic the style. It was only a little hobby that I enjoyed... doing posters and things for teachers and friends. But, later, in high school, people kept telling me that I drew more than I did my schoolwork and that I should do something with my talent. I heard about the WonderCon and decided to check it out. While I was there I met Dan Fraga. He was over at the Marvel critiquing area about to talk to Carl Potts. Dan knew Rob [Liefeld] and so I gave him some of my stuff which he showed to Rob.

So, a star is born?
[smiles] It's never THAT easy. I met Rob at the '92 ComicCon and showed him more of my stuff. He gave me some pin-ups to do. Tests, you know. I guess it just really helps to meet the artists in person. Going to the comic conventions was the most important thing in my career.

What have you done for Image so far, Chap?
Let's see. I worked on the Yearbook, Youngblood #5 and am doing Team Youngblood right now.

What's coming up?
Nothing concrete but hopefully a Dutch Mini-Series, some covers and possibly other spin-offs on the characters in Team Youngblood. We'll see.

Are you having a good time?
Definitely. I love working here. I'm really good friends with a lot of the guys at Extreme. It's like sitting in a big classroom with all my friends, working! The only difference is we all enjoy the work we're doing and we get to talk and throw cards at each other! And no detention!

Who would you say are your major influences?
I'm always checking out other people's work. My major influences are probably Rob (of course), Todd McFarlane, Jim Lee, Arthur Adams and John Byrne.

Any idea what you'd do if you couldn't draw comics anymore, Chap?
I'd definitely want to do some type of animation or graphics.

NEWMEN #1

1.95
Color.
Eric Stephenson (S) and Jeff Matsuda(P)

Extreme Prejudice ends in cataclysmic ending spawns a new title from the ashes of its destructive onslaught. The Newmen follows the amazing adventures of Byrd, Dash, Exit, Kodiak and Reign as they cope with their fantastic abilities generated from the Nu Gene! This debut issue sees the Newmen engaged in savage Elemental in a spellbinding tale of mayhem! The Brotherhood of Man from the Extreme Prejudice fanatical hate group intent on eradicating the N. Gene and all mutants, do battle throughout the entire series.

on the cover.

THE PACT #2

$1.95
Colan
Valentino/Senecal
McDaniels/Banning

It's a battle royal when the newly formed Pact squares off against the more powerful team of the mega-[illegible] Youngblood!

Slam! vs. Badrock!
Handgun! vs. Shogun
Bloodlight! vs. Steel!
And do the [illegible]

Highly recommended!!

GEN 13 #3

$1.95
Color/
Lee/Choi/Campbell

PITT-FIGHT! It's an all-out slugfest between the PITT and Fairchild! The penulti-mate issue of '94's hottest mini-series. The third of four special coupons is included with this issue. Collect all four from the mini-series and redeem them for the limited edition variant of GEN 13 #0

FREAK FORCE #5

$1.95
Color
Larsen/Giffen/
Bridges/Miller

Freak Force vs. the Fantastic Force! Stretch Rushmore, Sparkler and Ghost Girl! All this and the awesome power of Absorbing Junior!! This all leads to startling revelations about Mighty Mom! But that's next month!! I'm getting ahead of myself! Not to be missed, anyway!

PROPHET #6

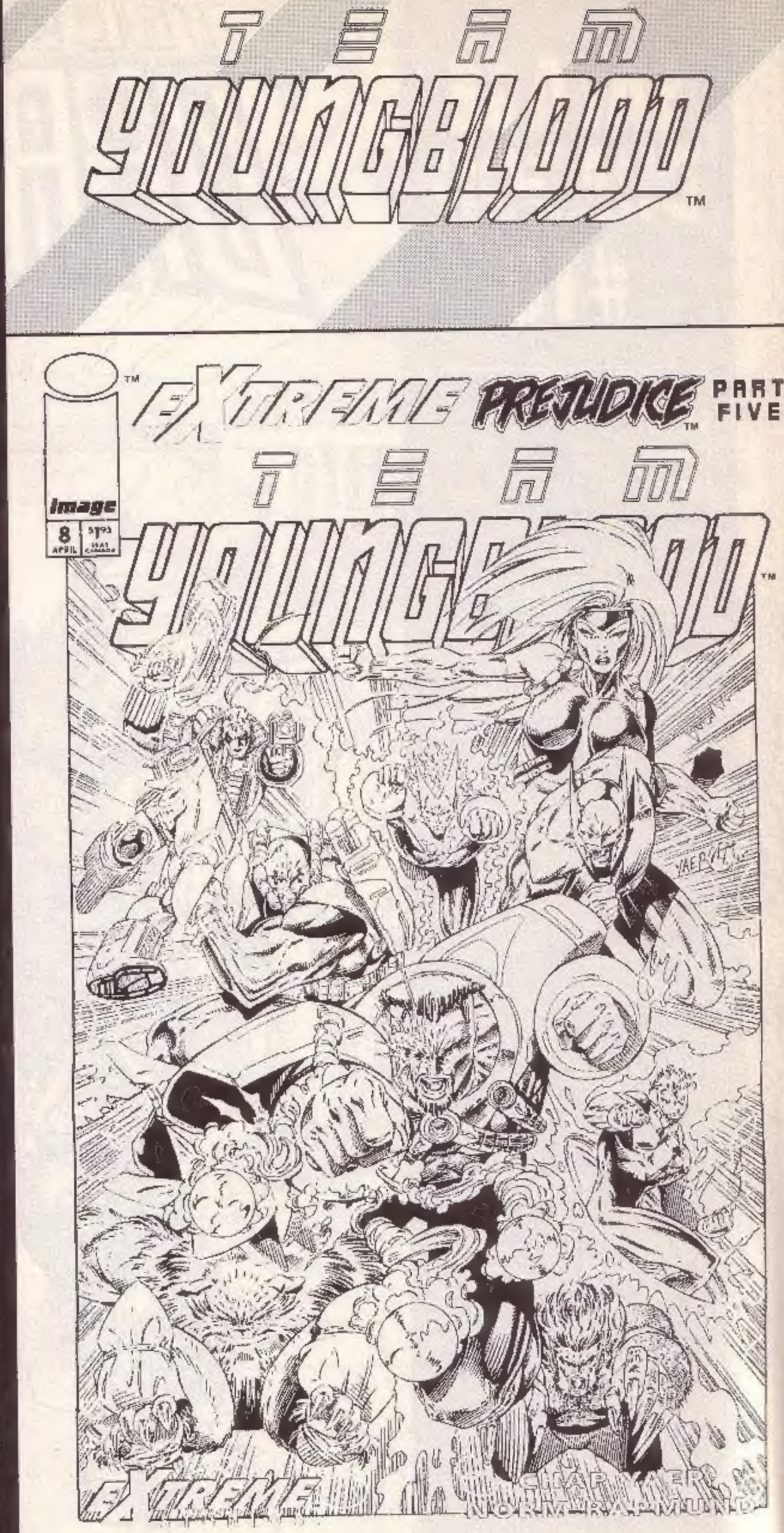
$1.95
Color:
Rob Liefeld (S) and
Stephen Platt (P)

In the wake of Prophet's berzerker rage, Kirby is sent after him alongside three Disciple prototypes to bring Prophet down before he can continue his reign of devastation. Kirby faces against time to regain contact with Prophet before all is lost! Stephen Platt and Rob Liefeld continue to rock the house with Image's most mysterious man, Prophet!

TEAM YOUNGBLOOD #8

$1.95
Color.
Extreme Studios

EXTREME PREJUDICE: Part 5 (of 7) — In the aftermath of Supreme's monumental defeat at the hands of Quantum, Team Youngblood, Brigade, Bloodstrike and the Newmen unite under the common banner to seek a means of defeating the deadliest menace the world has ever known! Veiled in the background are the continuing fanatical agendas of the Covenant of the Sword, the bounty hunter Extreme and the Brotherhood of Man! This book contains one of the seven coupons necessary to obtain an Extreme Prejudice #0. EXTREME PREJUDICE SOLIDIFIES A GREAT DEAL OF IMAGE HISTORY AND IS ABSOLUTELY ESSENTIAL FOR ANY READER OF IMAGE COMICS!



SAVAGE DRAGON #10

$1.95
Color. Larsen

The Dragon faces off against the winner of the create-a-character contest! This reader created character goes toe-to-toe against the Savage Dragon! Another all-out issue? You bet yer butt!

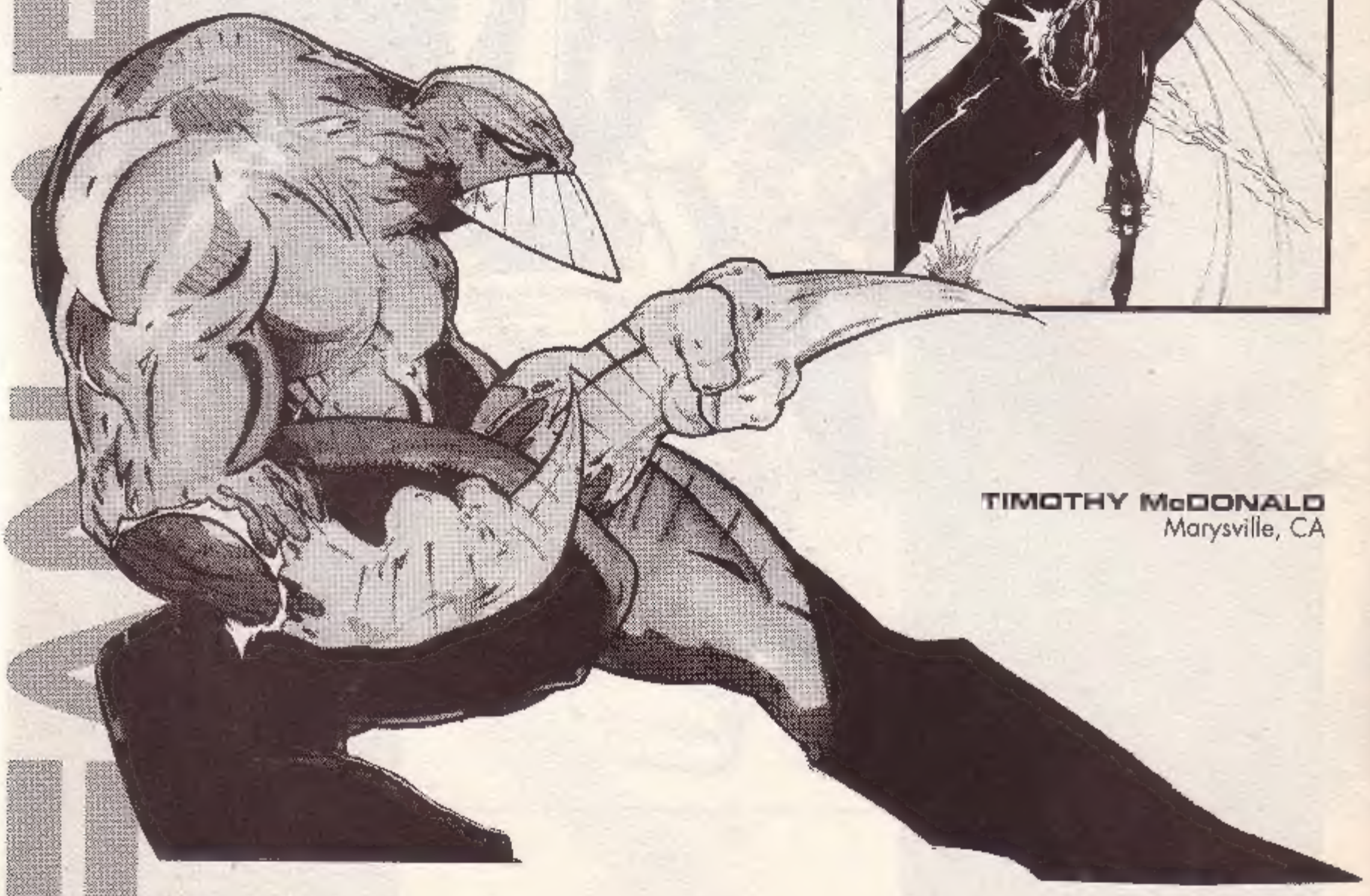
SPAWN #21

$1.95
Color.
McFarlane

The start of a multi-part storyline that ties the F.B.I., C.I.A., NYPD, Al's wife and best friend, and Spawn in a deadly game of cat and mouse that will leave all participants fighting over who can get their hands on Spawn first. A good starting point for new Spawn readers as most of the supporting cast are introduced and defined, as well as a tie-up of subplots that have been running through the book for the last four or five months.

WORK

SEAN P. SCOTT
Goldsboro, NC



TIMOTHY McDONALD
Marysville, CA